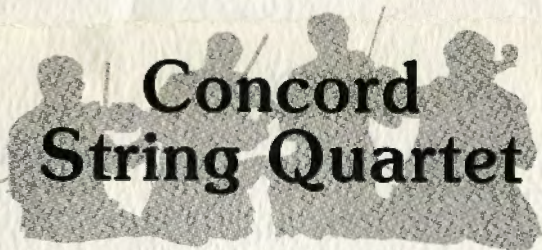


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**Hamman Hall**

**Monday, March 8, 1982  
8:00 P.M.**

**Rice University**



# PROGRAM

Quartet in F minor, Opus 20, no. 5. . . . . Franz Joseph Haydn  
(1732-1809)

*Allegro Moderato*

*Menuetto*

*Adagio*

*Finale: Fugue in two voices*

String Quartet No. 3. . . . . Bela Bartok  
(1881-1945)

*Prima parte: Moderato*

*Seconda parte: Allegro*

*Recapitulazione della prima parte*

*Coda*

## INTERMISSION

Quartet No. 8 in E minor, . . . . . Ludwig Van Beethoven  
Opus 59, no. 2 (1770-1827)

*Allegro*

*Molto Adagio*

*Allegretto*

*Finale: Presto*

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## THE CONCORD STRING QUARTET

The Concord Quartet has been in existence only a few years, but has gained recognition as one of the finest groups of today. They have made many recordings and are the Artists-in-Residence at Dartmouth College in Hanover, New Hampshire. They have concertized all over the States and Canada, but this is their first appearance in Houston. They have chosen a difficult program for tonight, making this a demanding evening for any audience; a person seeking an evening of relaxation would be happier at home looking at TV or his photo albums.

### PROGRAM NOTES

**Haydn Op. 20, no. 5 in F minor.** This quartet is the fifth of the series of six quartets, Op. 20, called the "Sun Quartets" because an old edition of these works was ornamented with a picture of the rising sun on the title page. They were once owned by Brahms, who donated the manuscripts to the Friends of Music of Vienna. There is, however, little sun in Op. 20, no. 5; it is rather melancholic, particularly the first movement, which often has been compared to Beethoven's c-minor quartet, op. 18, no. 4. Even the minuet retains the melancholic mood. Only in the slow movement do the clouds part, and a moment of sunshine is visible (audible). The last movement is a serious fugue with two "subjects" (themes), one of which is also found in Bach's Well Tempered Clavier, book II. This quartet is not like the proverbial "good old Papa Haydn".

**Bartok's String Quartet Nr. 3** (he wrote six in all) is a masterpiece, which resulted in Bartok receiving the prize of the City of Philadelphia for chamber music. It was performed for the Houston Friends of Music about twelve years ago; it takes, however, much more frequent hearing to be able to take in all its vitality and to explore its depth. It is the shortest and most compact of the six quartets. It is in one continuous movement, divided into two sections. The composer poured a lifetime of genius in these quartets --not as a byproduct or co-product as others may have done (Schubert comes to mind here), but as the core of his musical inspiration. Each one of Bartok's quartets demands full attention of the listener and is exclusive of anything else that might be going on at the moment, such as conversation at table, TV, reading, etc. In

other words; it demands of the listener, and of course, the performers, full concentration to the point of exhaustion. To our ears, Bartok may sound as Beethoven's late quartets sounded to the listener of more than 150 years ago. In time they will be appreciated by all; today there are only a privileged few.

**Beethoven's Op. 59, no. 2 in E minor** is still in rather conventional form, but points to the future. Technically, it is a most difficult piece of music, more so than some of his late quartets; these are, on the other hand, harder, musically speaking, and deeper; in fact so deep, that a critical dissection of their structure approaches sacrilege. This reviewer does not hesitate, however, to discuss Op. 59, no. 2. It is, as stated, quite difficult to reproduce. The first movement is among the most dramatic of Beethoven's quartet movements, but ends in a rather tranquil mood. The second movement has a "deep religious calm" and suggest infinity. It has been said, that it was on a beautiful and starry night that the inspiration for this movement came to Beethoven. The trio of the third movement employs a Russian theme in honor of Count Rasoumovsky, the Russian ambassador to Austria and a good musician himself, to whom it (as well as the other two quartets of Op. 59) is dedicated. The last movement is a virtuoso piece, which brings the work to an end with a great flourish and hopefulness.

Program Notes by Walter H. Mannheimer

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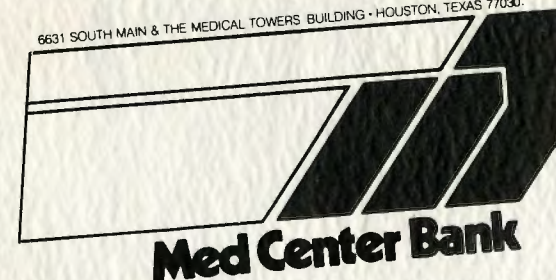
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